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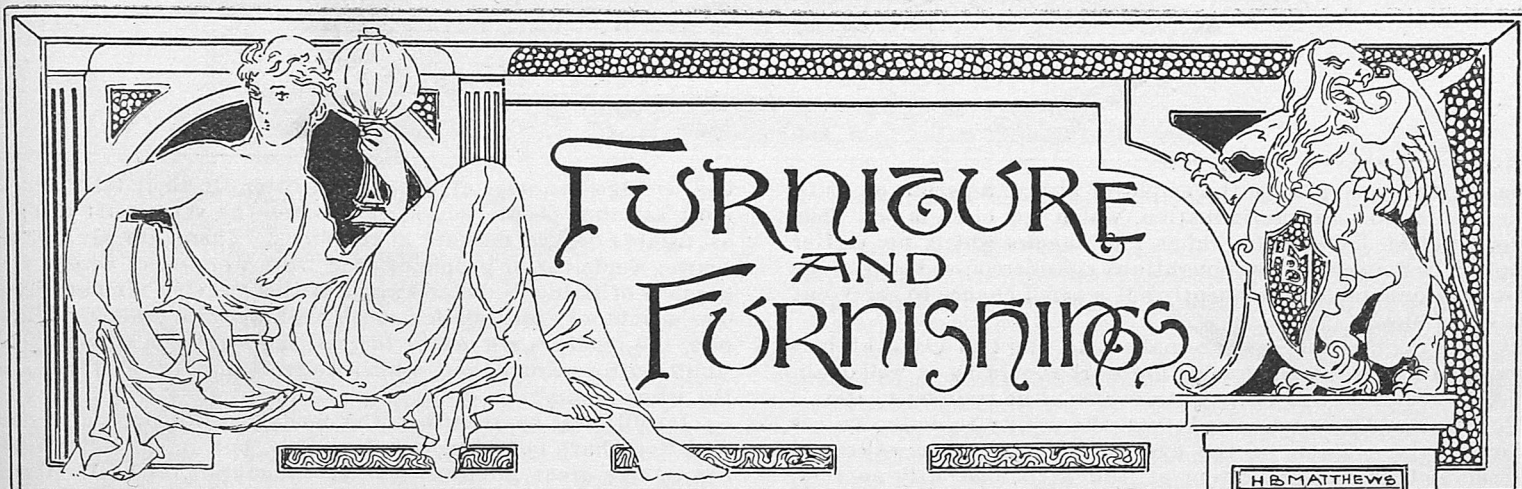
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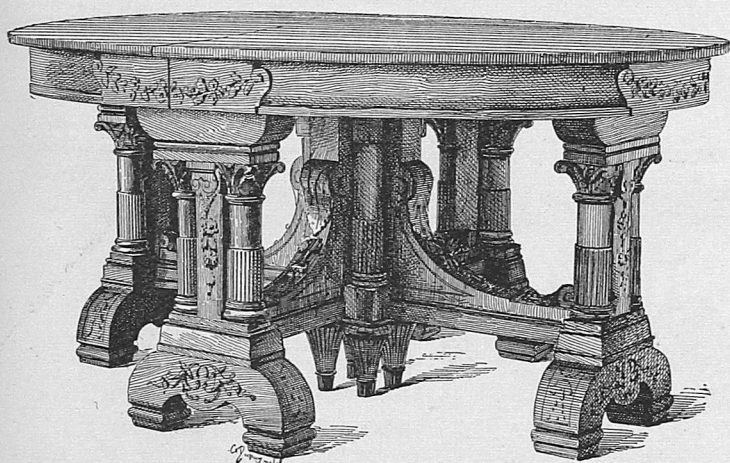
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#### MESSRS. BARDWELL, ANDERSON & CO.

THERE is something heroic in the proportions of the dining table herewith illustrated, which is one of the latest conceptions of Bardwell, Anderson & Co., of Boston, the well-known manufacturers of tables and desks. The ponderous proportions of the table suggest its appropriate use in the dining-room of a club, or private dining-room of large proportions. The architectural features of the design are happily relieved by clever scroll and floral carvings. In the midst of



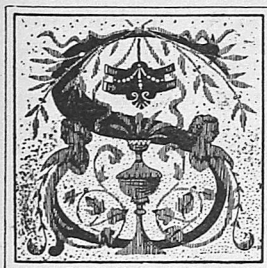
A DINING-ROOM TABLE. BY BARDWELL, ANDERSON & CO.

the present overwhelming production of French designs, it is refreshing to come across so vigorous a design, that avoids the splashy beauty of much of the furniture referred to. The table, both in design and execution, is admirable, and if such were discovered in the dining hall of an English college or manor house, it would inspire our English contemporaries to rave over its sculptural proportions, and an article would be written upon the majesty and stability of the old English furniture, of which it would be so imposing an illustration.

One gratifying feature in the design is the fact that its decoration is such as will stand the wear and tear of daily use, and as such is an illustration of the right spirit of simplifying ornament which is becoming more and more characteristic of modern art. The table is No. 138 in their catalogue, and is constructed in quartered oak.

#### FURNITURE DESIGNING IN AMERICA.

BY JAMES THOMSON.



OME time ago there appeared in THE DECORATOR AND FURNISHER an editorial on furniture designing in America, and deploring that our designers seemed satisfied to copy the styles of other climes and ages, rather than originate something worthy of our own country and the enlightened present.

The London *Furniture Gazette*, in quoting this article, took occasion to express surprise at this state of affairs,

these comments being in the usual patronizing vein which they affect when discussing anything in connection with American furniture.

Now, I propose to offer some reasons for the conditions noted, for it must be admitted that they prevail to some extent. It has been customary to assume that we, as a nation, are very much behind in the industrial arts. But I do not think that we are so much behind as some would have us believe, and I think that the Chicago Exhibition will be in the nature of a surprise to many, and particularly to the English, who, I am certain, will have the conceit knocked out of them, if such a thing is possible. We have made such rapid progress in the art of design as applied to furniture, that it is difficult to believe that we only began to give the subject earnest attention within a few years.

It must be conceded that just at present we are perfectly overwhelmed with French shape in furniture. But it may be asked if the designers are entirely to blame for this state of affairs. There can be seen plenty of well designed work in other than the eccentric French style, but the generality of purchasers pass it by.

In the first place, Americans who visit Europe return with a perfect craze for things "Parisian;" and the furniture man in order to retain the trade here is obliged to cater to this fad. He may be a man of artistic tastes, or the very reverse; whatever he may be he must, to a great extent, be governed by the public demand regardless of his own preferences.



CENTER TABLE IN THE EMPIRE STYLE. DESIGNED BY EDWARD DEWSON.

It is a pleasant fiction that a designer sits in his studio producing the best work of which he is capable, and providing he does his work well, perfectly unhampered by restrictions. There are doubtless some in the finer branches of the business so pleasantly situated, but I may venture to say that the majority are not so fortunate. However this may be, one must make designs that will meet the approval of his employer, which might